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A scene from Act II of Verdi's *La Traviata*. See Classics & News Highlights, page 27.



Humboldt University Centerarts presents the African Children's Choir on March 5. See Artscene, page 28.



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## ON THE COVER

Among the many films featured at the 2013 Ashland Independent Film Festival: *Head Over Heels*, *Pit Stop* & *The World According to Dick Cheney*

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# JEFFERSON MONTHLY

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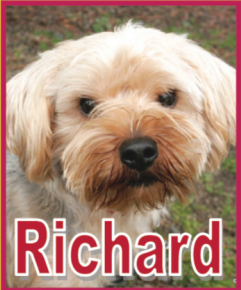


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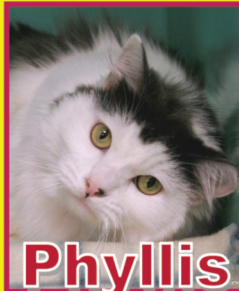
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**Tuned In**  
*Paul Westhelle*

## The Big Picture

Running the day-to-day activities of a pretty complicated public radio network can be downright consuming. Each day, there are programs to produce, transmitters to fix and money to be raised. Through the buzz of daily work here at JPR, it's sometimes easy to forget the part we play in a bigger public radio community. A recent email from NPR Senior Vice President for News, Margaret Low Smith, made me step back to put that bigger picture in focus and I thought I'd share portions of her communication with you.

“Highlighting our recent coverage from Syria is the purpose of my note today.

Reporting on the situation there remains one of the most challenging we will face in the weeks and months ahead. The government of Bashar al-Assad has tried barring reporters from getting into Syria. That forces journalists like NPR's Kelly McEvers to travel clandestinely to cover the conflict. She just returned from a four-day reporting trip in Aleppo in the North of Syria.

She describes Aleppo as a tale of two cities. Where both sides think they can win, but neither side is winning, so neither will back down.

This is Kelly's second trip into that city since the start of the Syrian uprising nearly two years ago; her fifth into Syria itself. Her reports provide an intimate window into how people are faring in a conflict that could grind on for months... or perhaps years. Her reporting is vivid and powerful and tugs at the soul of a city and a people divided by conflict.

According to the Committee to Protect Journalists more than 28 journalists were killed in Syria last year. A group of NBC journalists recently managed to escape their pro-regime captors in the midst of a firefight with rebels. Another American journalist was kidnapped in northwest Syria by gunmen on Thanksgiving day. His whereabouts are still unknown. And a French journalist

was killed in Aleppo last week, just days after Kelly and her team left the city.

Journalists understand the risk and so do NPR executives. We also understand that this is a vitally important story with major regional and global implications. As Senior Vice President for News, my journalistic instincts sometimes give way to motherly anxiety when a few extra hours pass between check-ins from our reporting team.

This time Kelly went in with her producer Rima Marrouch, with guidance from our security advisor David Holley. Given the level of risk, we sent our Managing Editor for News Operations, David Sweeney to Turkey. He was stationed just on the Turkish side of the Syrian border in Gaziantep. He handled communications in and out of Syria and kept us all informed of the hourly status of our team.

Each crossing of the border is judged both on editorial and safety grounds. A trip can take several weeks to plan, including advance outreach to sources inside Syria.

We agreed on a route for the assignment and a communications plan that included regular check-ins: short coded messages signaling that the trip was on-track or that plans were changing and why. We also use satellite tracking devices, where appropriate.

At the end of the assignment, Managing Editor David Sweeney calculated that he had received 206 texts on his Turkish mobile. He'd sent more than 150 texts to those of us here in Washington, and averaged three double espressos a day at the hotel.

We have been fortunate. All the caution in the world, doesn't guarantee safe passage in a war zone. Kelly's simple note to us upon crossing the border out of Syria was this. "We are back in Turkey. Amazing trip!!!!!" Yes. She used five exclamation points.

(In January) Kelly was in New York, along with Deborah Amos, to collect the DuPont-Columbia award for their 2012 coverage of the Syrian conflict. This is among the highest broadcast honors and well-deserved recognition.

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## The 12th Annual Ashland Independent Film Festival Celebrates the Human Experience

By Anne Ashbey

**A**shland sets the stage for the 12th annual five day independent film extravaganza, Thursday, April 4 through Monday, April 8, at the Varsity Theatre, the Historic Ashland Armory, and Ashland Springs Hotel. This year, the nationally acclaimed Ashland Independent Film Festival (AIFF) will expand its family and student programming, introduce a new theatrical venue, and launch an innovative transmedia showcase to highlight new and emerging forms of digital storytelling. Over the course of the five day festival, approximately 7,500 film lovers will engage with creators of documentaries, features and shorts from around the world at film screenings from 9:30 a.m. to midnight, and attend gala parties, free filmmaker panels and more.

The annual festival kicks off with the Opening Night Bash featuring “Savor the Rogue,” a specialty food and wine event presented by the Rogue Creamery, on April 4 at 7:30pm at Ashland Springs Hotel. The event features gourmet regional fare including the Creamery’s award-winning cheeses, area chocolates, meats and more—as well as Southern Oregon’s internationally famous wines and ales. Juried and Audience Awards will be presented on Sunday evening, April 7, at the Awards Celebration party and dinner at the Historic Ashland Armory, featuring ten of the valley’s finest restaurants. Many of the award winning films will receive encore presentations on Monday, April 8.

The annual event is the core program of the nonprofit Ashland Independent Film Festival, whose mission is to celebrate the

diversity of human experience through the art of independent film—enriching, educating and inspiring audiences of all ages. The event is supplemented by year-round screenings of independent film and educational outreach throughout the Siskiyou region through *The Launch*, a free film competition for local K-12 and university undergraduate students.

### New Venue, Expanded Family Program

With support from the newly created Fred W. Fields Fund of the Oregon Community Foundation and long-time festival sponsor Coming Attractions Theatres, the AIFF is expanding venue options to include a theater at the Ashland Street Cinema.



Screenings will include the popular Family Program, a one-hour collection of short films appropriate for ages 5 and up which will screen throughout the day on Saturday and Sunday during the festival. The AIFF will present a film to appeal to SOU undergraduates as well as general audiences. Festival programmers have selected **Gimme The Loot**, featured in the *Un Certain Regard* section at Cannes. The film tells the charming story of Malcolm and Sofia, two determined teens from the Bronx, and ultimate graffiti-writers. When a rival gang buffs their latest masterpiece, they hatch a plan to get revenge by tagging an iconic NYC landmark, but they need to raise \$500 to pull off their spectacular scheme. Over the course of two whirlwind, sun-soaked summer days, Malcolm and Sofia travel on an epic urban adventure involving spray cans, illicit bodegas, stolen sneakers, a high wire heist, and a rich girl's necklace that is literally their key to becoming the biggest writers in the City.

## Introducing eMerge, a Transmedia Showcase

This year, the festival will unveil eMerge, a multi-part digital and interactive storytelling showcase developed in collaboration with Southern Oregon University's Emerging Media and Digital Arts (EMDA) program. The program features "Follow the Food," a series of short videos produced by SOU students and faculty, which tell the story behind a selection of Rogue Valley artisan food and wines; iNation, a live gallery show of community-sourced stories about immigration, and a free filmmaker TalkBack panel exploring the intersection of digital technologies and storytelling. The inaugural eMerge showcase is sponsored by the Governor's Office of Film and Television, Project A, the Portland Incubator Experiment (P.I.E.), and Second Story Interactive Studios.

### SPECIAL GUESTS:

## Rogue Award: Lucy Walker

Each year, the Ashland Independent Film Festival bestows its coveted Rogue Award on a filmmaker of unique talent who is making their mark in the world independent film. This year, the festival honors celebrated director, and AIFF alum, Lucy Walker with the 2013 Award. Walker has been nominated twice for an Academy

Award: in 2010 for *Waste Land* (AIFF 2011), which also won over 30 other awards including Audience Awards at both Sundance and Berlin, and in 2012 for *The Tsunami and the Cherry Blossom* (AIFF 2012), which also won the nonfiction short jury prize at Sundance.

Walker's latest film, *The Crash Reel*, about champion snowboarder Kevin Pearce and his ongoing fight to recover from a massive brain injury incurred while training for the 2010 Winter Olympics, will screen at the

audiences to see these works on the big screen.

In the Oscar nominated Short Documentary *Inocente*, directors Sean and Andrea Fine (*War/Dance*, AIFF 2009) paint an intensely personal and vibrant coming of age portrait of a young artist and her fierce determination to never surrender to the bleakness of her surroundings. *Inocente* is a 15-year-old undocumented immigrant who has been homeless for the last nine years. Her story proves that circumstances do not



PREVIOUS PAGE: *The World According to Dick Cheney*

ABOVE: *Pit Stop*

2013 festival. This eye-popping, yet intimate, story uses years of vérité footage to expose the potentially high price of participating in extreme-action sports and sheds light on the alarming trend of athletes pushing the boundaries of their sports past the limit. How much risk is too much? Walker's thoughtful and probing treatment of her subject shares one family's remarkable journey. In addition, Walker's recent portraits of four athletes from around the world preparing for the Olympics will be screened—*Crooked Lines*, about Brazilian rower Ailson Eraclito Da Silva; *The Red Pill* featuring US paralympian Anjali Forber-Pratt; *The Rein of Mary King*, a profile of UK equestrian Mary King, and *Secrets of the Mongolian Archers*. Walker will be on hand for audience Q&As following the Ashland showings.

## Oscar® Nominees

The AIFF includes a selection of Oscar-nominees, providing a rare opportunity for

define us — our dreams do. *Inocente* will screen with the feature length documentary *Jake Shimabukuro: Life on Four Strings*, about an inspiring and inventive musician whose virtuosic skills on the ukulele have transformed all previous notions of the instrument's potential. *Life on Four Strings* reveals the cultural and personal influences that have shaped the man, and the musician. On the road from his home in Hawaii, to Los Angeles, New York and Japan, the film captures the exhilaration of performance and life on tour, the wonder of newfound fame, and the loneliness of separation from home and family.

Three Oscar-nominated short documentaries will be screened in the festival's 2013 Oscar Short Docs program. *Mondays At Racine*, directed by Cynthia Wade and Robin Honan (*Freeheld*, AIFF 2008, *Born Sweet*, AIFF 2010), tells the story of two bold, brassy sisters who open the doors of their Long Is-

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# Jefferson Almanac

Lara Vesta

## Wild Child: Somewhere in the Evans Valley I left my heart.

Southern Oregon is the place I am always attempting to return to, the landscape of my dreams, the one that fills me with a longing that spills out when I reach that final stretch of I-5, what my children call “The Tallest Mountain,” Sexton Summit, and we begin our descent into the land I love.

I still call it home, even after all these years away.

My parents moved to the Rogue Valley in 1979 when I was four and a half years old. I remember a little of the move, and a little of life before: my Grandparent’s houses in Campbell, California, our own little cabin in the redwoods of the Santa Cruz mountains. My parents were looking for space, clean air and water, good land, a place to raise their child.

I’ve written about my family’s arrival on Sykes Creek Road in a short story. Most of the story is fiction, that is, made...made up. As if memory weren’t somehow, made, as if this moment right here in my living room with the tapping of these keys and a cat about my ankles isn’t made the moment I write this sentence.

Made or not, here is the so-called truth of the matter, colored by distance and memory and the fact that I can’t actually recall any of this myself but have created a compound from my family’s stories:

The former tenants of the Sykes Creek house had not yet moved and were tossing belongings out of the second-floor window onto a mattress in the middle of the lawn. Inside, the cupboards and drawers were bare, emptied into a teetering pile of junk, crumbs and mouse droppings in the center of the kitchen. A lesser family would have quailed, taken the U-Haul into Grants Pass for the night. But my parents are resource-

ful and determined. They camped on the lawn for a week until the house was clean and the tenants were gone.

The Sykes Creek property is the first landscape to feature prominently in my memory, a beautiful piece of valley, with pasture and arbor, creek and an open dump in a ravine along one side. My mother put in a garden. My dad tried his hand at animal husbandry.

Her Story: Crawling through the furrows sobbing, nine months pregnant with my brother, after a late May frost stole all of the seedlings she’d tended in the ground.

His Story: Slaughter time for the rabbits, which are said to taste like chicken, a book propped on a nearby stump detailing how to wring the rabbit’s neck makes no mention of the mortal scream these creatures issue when their lives are ending. The rabbits sit for months in our freezer, uneaten.

My Story: I am in love with the outdoors. I refuse to come inside, even to eat lunch. I climb the cedar tree near the house to its highest point and sway with it in the wind. I imagine stories so vivid and full of characters I can still remember some. I have a mean pony and a kind bunny, spared, I think, by its brother’s noisy death.

Despite a few setbacks, my mother and father acclimated quickly to rural homesteading life. And I don’t know, because I’ve never asked, what drew my father to acreage just a few miles down the road. What made him buy it without even showing my mother? This was bare land with few improvements, twenty-four acres (a number I associate now with personal mythology), a creek, a south-facing home site where my father, my grandfather and my uncle built a one-room cabin.

We moved in before construction was completed. No indoor plumbing, no electrical lights. This portion of my childhood is the flicker of an oil lamp, the terror of the outhouse trail late at night, bathing in a tin tub by the woodstove and noticing the sound of the rain on our corrugated metal roof. In memory, this time feels quiet and full of potential.

For soon my world opened to a freedom I would wish for everyone. For each of you, reading this, and maybe you know it, maybe you are kindred and already understand waking and looking out over mist covered hills and valleys that you call your home. Maybe you can comprehend that sense of wildness that hushes down from the woods at night and stirs the heart. Or the painful love of place that begins in the details (one particular tree, a spiral shaped islet in the creek) and extends to everything. Every leaf becomes sacred. Each flower, buttercups and shooting stars in early spring, dogwood winking white across the creek, becomes a precious story. This story is something you know yourself by, something that sings a rhythm you realize, with a start, is nothing less than beating in your blood. It calls you out from reading or television, like a siren, like the devas of ancient myth. The world in such places speaks to us clearly without an intermediary, and to children it communicates fluently. Do you know this world? Have you heard it call your name?

We moved to Rogue River when I was fourteen. The drive from deep Wimer was taxing for parents of two school-age children. The new house was on an acre, still beautifully situated in a creek valley. But there were neighbors within earshot, cars drifting down the road, the noise of human life loud and large around us. We acclimated. It only took a short while.

I live in the middle of Oregon’s biggest city now. Outside my window it is winter,

CONTINUED ON PAGE 11

“  
Maybe you can  
comprehend that  
sense of wildness  
that hushes down  
from the woods at night  
and stirs the heart.”





Colleen Pyke is a long time volunteer and supporter of Jefferson Public Radio. She worked for JPR for over 13 years, as host of *Open Air* and in the Development Department. Colleen volunteers for EVERY fund drive, so you'll find her a familiar voice.

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# Theatre and the Arts

Molly Tinsley

## Local Treasure

The atrium of the Southern Oregon University Theatre Arts Building, a vaulting space of unusual angles and light, offers an architectural metaphor for the department it houses. A rehearsal room, a classroom, studios, small offices, and an alcove lounge all open onto it, generating a steady flow of creative energy as eager students and dedicated faculty work together to make theatre education happen. Colorful artifacts commemorating past department productions fill the corners and adorn the white walls—a giant snake, a statue of Athena, a light-up sign reading Secret Hide-out—while a banner proclaims, “When you’re here, you’re family.”

Waiting to teach my seminar in *King Lear*, my brain dizzy from that tragedy’s spiral into destruction, I glance at some stapled notes outside the costume studio—instructions beginning with how to thread a needle. I overhear one student inside reassure another, “Don’t worry about me. I’ll comfort myself with the buttons.” Meanwhile in his own bubble, a young man balances still as a statue on his hands. All concrete correctives, I decide, to the desolation of *Lear*.

When Deborah Rosenberg, current chair of Theatre Arts, arrived at SOU fourteen years ago, the department enrolled forty students. Today it serves 250. Why the leap? What distinguishes SOU from the pack? First off, the absence of a graduate MFA offers real advantages: undergraduates receive plenty of individual attention from a faculty that urges them to ever-increasing responsibility and growth. Further, everyone studies all aspects of theatre—design and tech as well as performance. This eclectic approach, not only discourages cliques, it also produces well-rounded theatre professionals, skilled at collaboration, and tested by the

hands-on labors of mounting six productions a year.

As an added benefit, students who arrive imagining, perhaps unrealistically, a career in performance (80%) are given intensive exposure to the other essential components of theatre, often discovering a surprise vocation. Rosenberg’s specialty is costuming, specifically draping—converting a two-dimensional sketch to a pattern

“When Deborah Rosenberg, current chair of Theatre Arts, arrived at SOU fourteen years ago, the department enrolled forty students. Today it serves 250.”

for constructing three-dimensional clothing. She recalls countless times her costume students have announced, “I never dreamed I could do work like this, which I love. And also make a living!”

“So word gets out,” Rosenberg says. “Our graduates land good jobs or slots in top graduate schools.” She cites one former student attending Yale on a full fellowship. As a final attraction, the Theatre Department has been designated a Center of Excellence in the University of Oregon system, an honor enhanced by opportunities for interchange with the Oregon Shakespeare Festival.

Within the classroom, my students and I track *Lear*’s reduction to a “poor, bare, forked animal.” Outside in the atrium, the bustle and buzz of preparations for SOU’s winter productions offer an alternative perspective. Eschewing willful isolation and power struggles, empty-hearted cruelty, a team of students pools ideas for the construction and operation of puppets, solving problems worthy of material engineers. While the storm on the *Lear*’s heath gives birth to madness, the brainstorming in the SOU studios will deliver two exciting productions.

*The Cyrano Project*, a play for young audiences, running from February 22-March 10, is the seventh show that James Edmondson, OSF’s matchless director, has taken on at SOU. After masterminding



*Cyrano*, a three-person Belgian version of the play for young audiences, at the Milwaukee Rep, Edmondson was drawn to the relevance of its message to kids: a “freaky” appearance may hide huge talent and spirit. For the SOU production, Edmondson has smoothed the translation and expanded the roles to thirteen, molding them around the special gifts of the student cast.

In addition to speaking to the insecurities of childhood, the production is visibly theatrical. The actors build their costumes over rehearsal clothes; onstage thunder-sheets, wind machines, and rain-sticks furnish abundant sound effects. In fact, the duels are all sound: an assistant stage manager with a foil in each hand taps out a syn-copated rhythm while the actors fight weaponless.

David McCandless, who heads the Shakespeare Studies Program, arrived at SOU in 2010 after teaching theatre and drama at Berkeley and Carlton. Raised in the Rogue Valley, and a graduate of North Medford, he not only directs the department’s second offering, *Invisible Threads*; he is also the playwright! *Invisible Threads*, running from February 28–March 10, was developed at the Odyssey Theatre in Los Angeles and made the short list at Seattle Rep.

An admirer of Pirandello, McCandless shaped his play around a premise with meta-theatrical possibilities, something he’d been chewing on since graduate school—actors using their thespian skills to rescue the afflicted. A mysterious woman initiates the action when she recruits two down-at-the-heels actors and a clueless stage manager to play the roles of a British tutor, a southern housemaid, and a new-age healer, as they infiltrate a family in pain. Actor frame and family frame collide and entangle with sometimes comic, sometimes poignant, always mind-bending results.

The Theatre Department at SOU has registered steady success in educating the next generation of theatre artists and technicians. Its work fills a crucial niche in the theatre ecosystem. But each year qualified young people apply to participate in its creative curriculum only to be turned away. The atrium and its adjacent spaces were built to serve 60 students, not the 250 currently enrolled. Those of us who believe in the importance of theatre attend student productions, but more support is always welcome. The program has been fortunate in receiving funding from a number of generous benefactors. As it continues to grapple with

its limited resources, it is ever grateful for new donors. In fact, still available are the naming rights for the magical building at its heart. For tickets to the winter productions, call 541 552 6348.

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the memoir *Entering the Blue Stone* ([www.fuzepublishing.com](http://www.fuzepublishing.com))



## Almanac From page 9

and from my living room, without the protection of the garden, all I can see are houses and electrical wires. At night the stars are pale. But every other week or so I drive to the Columbia Gorge and leave my car at the base of my favorite trail. I climb into the woods and sit with the plants and trees. I imagine, and the stories seep out almost tangible between the leaves. I can hear the world, breathing there. Sometimes, in the quiet, I believe it calls my name.

Lara Vesta is a writer, mother of three and the owner of Vestal Transitions, offering custom ceremonies and creative resources for life’s changes. Her latest project, *The Moon Divas Guidebook*, was published in October 2012. Find her at [vestaltransitions.org](http://vestaltransitions.org) or drop her a line: [vestaltransitions@gmail.com](mailto:vestaltransitions@gmail.com).

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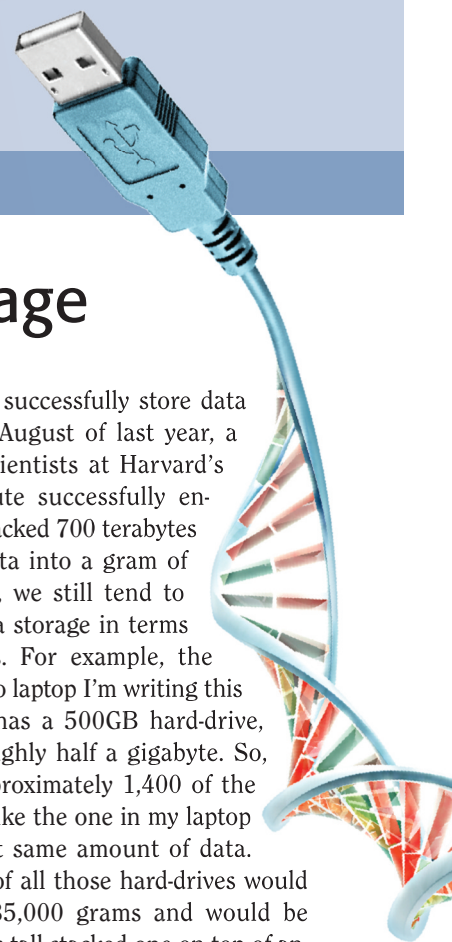
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# Inside the Box

*Scott Dewing*



## DNA Data Storage

For the most part, we go about our daily lives unaware that we are information storage devices. We store all sorts of information in our brains. Some of this information is quite useful, but most of it could probably be deemed trivial in the big picture. But no matter what specific information we individually store in our brains, each and every one of us carry inside the key information for creating life.

Inside each of us is DNA (deoxyribonucleic acid), molecules that contain genetic information used for the development and ongoing functioning of all life. To greatly oversimplify the miracle of DNA, it both stores information and reads genetic code. It's kind of like a tiny computer in that way as it has both storage and processing capability. Within DNA, genetic information is encoded as a sequence of four types of nucleotides, which are molecules that can carry packets of energy. Through a complex process that utilizes these nucleotides as well as RNA (ribonucleic acid), DNA instructs our cells what to do. Cells without DNA would be as useless as computers without software. We have an estimated 10 trillion cells in our bodies, each of which contains DNA. If you were to line up all of the DNA packed into your body's cells, it would stretch from the Earth to the Sun and back 100 times, according to the National Human Genome Research Institute.

DNA is well-suited for biological information storage. But it also turns out that it may be useful for digital information storage. That's what two scientists, Ewan Birney and Nick Goldman, at the European Bioinformatics Institute (EBI) demonstrated earlier this year when they encoded and stored Shakespeare's sonnets, an audio clip of Martin Luther King Jr.'s "I Have a Dream" speech, and a picture of their office on a strand of lab-synthesized DNA.

Birney and Goldman were not the first

scientists to successfully store data in DNA. In August of last year, a couple of scientists at Harvard's Wyss Institute successfully encoded and packed 700 terabytes of digital data into a gram of DNA. Today, we still tend to think of data storage in terms of gigabytes. For example, the MacBook Pro laptop I'm writing this column on has a 500GB hard-drive, which is roughly half a gigabyte. So, I'd need approximately 1,400 of the hard-drives like the one in my laptop to store that same amount of data. The weight of all those hard-drives would be about 635,000 grams and would be over 6 stories tall stacked one on top of another.

Of course, there are hard-drives with capacity far greater than the one in my laptop. The problem is that we are creating so much digital data at such a staggeringly exponential rate, that today's hard-drives are not a sustainable medium for storing more and more data.

According to a study done by the University of Southern California last year, we've created and stored 295 billion gigabytes of data since 1986. The volume of digital data created is growing at a rate of about 60 percent. Most recent estimates conclude that there is a total of 1 trillion gigabytes of digital data in existence in the world today.

The European Bioinformatics Institute is contributing to that data creation and storage too. EBI maintains the world's largest database of genetic information.

"The data we're being asked to be guardians of is growing exponentially," Goldman said in a recent interview on NPR. "But our budgets are not growing exponentially."

DNA is a promising solution to big data storage because it does it in such a small way. The trick is going to be perfecting the process of encoding, synthe-



sizing, sequencing, and decoding data in and out of DNA storage. Also, the cost of lab-synthesized DNA needs to come down in price.

According to Goldman, the estimated cost of sequencing the DNA they used for their storage of data was \$12,400 per megabyte. The lab that they worked with, Agilent Technologies, waived those costs for the experiment.

But the cost of lab-synthesized DNA has been dropping each year. Goldman and Birney estimate that in about a decade it may be more cost-effective to archive large volumes of data in DNA than in a warehouse full of computer hard-drives.

In addition to being able to store large volumes of data in a small amount of DNA, the other advantage of DNA is non-volatility. DNA lasts a long, long time; tens of thousands of years. For example, we've recovered DNA from Neanderthals and woolly mammoths. "And that's not even a carefully

controlled sample," Goldman points out. "That's just a mammoth that laid down and died somewhere cold."

DNA that was

stored in a carefully controlled environment would potentially last much longer, said Goldman.

One day, we could advance this technique of encoding, sequencing, and storing information in DNA to the point of being able to encode and store every bit—literally every “bit”—of information that we've amassed about life, the universe, and everything. We could then send that information off into our galaxy, out into deep space and the infinite universe. Maybe we'll have a target planet out there, one that we've determined can support life, and we create a delivery mechanism for creating life on that target planet. Or maybe this was already done long ago by some ancient civilization that evolved and advanced their technology to this point long before life suddenly and miraculously appeared on planet Earth.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: [blog.insidethebox.org](http://blog.insidethebox.org)


DNA is well-suited for biological information storage. But it also turns out that it may be useful for digital information storage.

## Tuned In *From page 5*

But this coverage really reflects the work of many. It is a total team sport. Kelly's stories were edited by Doug Roberts and overseen by our Senior International editor Edith Chapin. Show producers carefully mixed the stories and our web team wrote compelling text and found perfect photographs to illustrate the stories. This is a labor of love, by people committed to telling the story of a nation at war with itself half way around the world.

This is a small but vital slice of what we do every day. It occasionally makes us sit on the edge of our seats, but more importantly, it keeps all of us feeling eager to come back to work day after day. I hope you all feel the same way. ”

In reading Margaret's email, I was reminded that the work we do here in the State of Jefferson is bigger than our-



**Fresh Air**

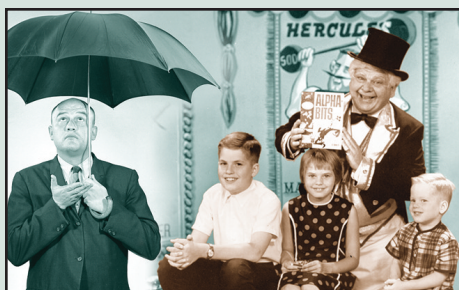
Terry Gross provides a lively look at entertainment and the arts, combined with in-depth personality interviews, to make you feel like you're in the middle of the arts scene.

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selves. It's an integral and essential part of a public radio ecosystem that relies on listeners in cities, towns and rural places around the country to tell the stories of our world, our nation, our region and our local communities. At the heart and soul of this endeavor are the people who listen to the fruits of our work each day and fuel that work with their passion, commitment and generosity. We are genuinely inspired by your faith in us. Like Margaret says, it's what keeps all of us feeling eager to come back to work day after day after day.

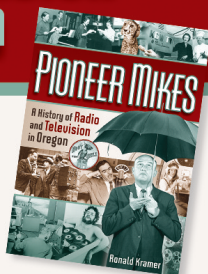
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## Recordings

Eric Teel

### Music Overflow: Is There Even a Dam Left to Break?

**T**he End of Big Music?" That was the title given an article written way back in 2007 at a time when global superstars Radiohead announced plans to—gasp—release their new album directly via its website, and—double gasp—allow customers to select their own price when downloading it. The result, it was posited, was the beginning of the end of The Music Industry. I capitalized that term, because what is has commonly been used to refer to is a small group of very large media companies that own and operate

the largest music recording labels in the world. You're probably familiar with many; think Warner Brothers, Atlantic, Capitol, EMI, Mercury. That small group of ownership companies is growing smaller by about the half-decade. Perhaps more accurately, the group is growing fewer in number, with the remaining companies actually growing in overall size. In the early 2000s, there were six labels considered to be "major" labels: Warner, EMI, Sony, BMG, Universal and Polygram. By '98, Polygram had been absorbed by Universal. Five left. In 2004, Sony and BMG merged, leaving four. And in 2012, EMI was absorbed by Universal, leaving just three major labels: Sony, Universal, and Warner. Beneath those brands are dozens of individual labels. Some flourishing, others left to languish in obscurity.

At the same time the mega companies were consolidating, independent music labels were growing in number and diversity. Over the years, we've seen the number of record labels from whom we receive music skyrocket in number. First hundreds, and now well over a thousand. Not all are still in business, but there seem to be labels popping up nearly every week that are unfamiliar.

Because of the sheer size of the music industry, it can be hard to determine exactly what the impact has been on music itself. There are many financial stories that make the media with statistics bemoaning the decades-long decrease in record sales (though there was a reported uptick recently) and numerous stories of artists losing

record deals as the majors shrink and lay off entire departments. There are an equal number of success stories from artists rising up as independents and labels achieving not only financial success, but

recognition via awards ceremonies and critical acclaim. With internet technology, any artist with a fair bit of computer proficiency can record, publish, and distribute music electronically without any label ever being involved. Throw in a little bit of graphic design work and you've got what you need to get some physical CDs manufactured too.

The gates have been flung wide open. Gone are the days when a major record deal (and its associated production dollars, promotional dollars, and distribution network) were the prerequisite to notoriety and/or popularity. Technology has, to a large degree, rendered that model obsolete. How many of you are familiar with which record label your favorite records are on? And how many of you might not even have a quick way to determine that answer because there's no physical copy of your album to check? From iTunes and Amazon, to file sharing (legal and not), Pandora, Spotify, Soundcloud, and scores of other sources, music is now trickling out at an astonishing rate from every corner of the music world. And these days, much of it is digital. But by no means all.

CONTINUED ON PAGE 19

On a busy day at JPR,  
we may see 120 or more  
albums arrive for review.





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## FILM *From page 7*

land hair salon every third Monday to women diagnosed with cancer. ***Open Heart***, directed by Kief Davidson (*The Devil's Miner*, AIFF 2006), reveals the compelling story of The Salam Center, a hospital in Rwanda and Africa's only link to life-saving free cardiac surgery for the millions who need it. ***Redemption***, directed by John Alpert and Matthew O'Neill, documents New York City's canners—the men and women who survive by redeeming bottles and cans they collect from curbs, garbage bins, and apartment complexes.

The festival's Short Stories program includes three Oscar-nominated live action shorts. ***Asad***, directed by Bryan Buckley and Mino Jarjoura, features an all-Somali refugee cast and brings to life a coming-of-age fable of a boy who is faced with falling into pirate life, or rising above to choose the path of an honest fishing man. ***Buzkashi Boys***, directed by Sam French and Ariel Nasr, is set against the dramatic landscape of contemporary Afghanistan and the National sport of Buzkashi. The film tells the compelling coming of age story of two best friends who struggle to realize their dreams as they make their way to manhood in one of the most war-torn countries on Earth. In ***Curfew***, directed by Shawn Christensen, Richie gets a call from his estranged sister at the lowest point of his life asking him to look after his nine-year old niece, Sophia, for a few hours. A moving and tender story of forgiveness and redemption, the film is set against the backdrop of hipster New York City.

The Oscar-nominated ***Head Over Heels***, directed by Timothy Rechart and Fodhla Cronin O'Reilly, will be featured in this season's Animation Shorts program. The film tells the story of a husband and wife who have grown apart over the years. He lives on the floor, she lives on the ceiling, and their marriage hangs in the balance.

## FILMS Documentaries

### CASTING BY

Putting the spotlight on filmmaking's unsung heroes — the casting director — ***Casting By*** takes us on a fast-paced journey through the last half-century of Hollywood history from an entirely new perspective. Pi-

Tickets for festival films and events are available online at [ashlandfilm.org](http://ashlandfilm.org) and at the festival Box Office located on the Plaza in Ashland beginning March 12 for members and March 18 for the general public through April 3, and at the Varsity Theatre April 4–8. **A full schedule of festival films will be available March 8 at [ashlandfilm.org](http://ashlandfilm.org).**



*Casting By*

oneers such as Marion Dougherty and Lynn Stalmaster were considered iconoclasts, whose exquisite taste and gut instincts helped dismantle the old studio system and usher in the New Hollywood. They broke away from the traditional typecasting of Hollywood and brought actors like James Dean, Dustin Hoffman, Bette Midler, Robert Duvall, Robert DeNiro, Glenn Close and Gene Hackman to the screen in enduring and timeless movies such as *The Sting*, *Midnight Cowboy*, *Slaughterhouse-Five*, *Lenny*, *Pretty Baby*, *The Last Picture Show*, *The Great Gatsby*, *Lethal Weapon* and *Batman*.

### THE WORLD ACCORDING TO DICK CHENEY

From filmmaker R.J. Cutler comes a philosophical and psychological examination of former Vice President Dick Cheney, arguably the single most powerful non-presidential figure America has ever known. Featuring hours of exclusive interviews with Cheney and those closest to him, ***The World According to Dick Cheney*** charts his journey from a jailhouse in small town Wyoming to the inner sanctums of the White House. At 34, Cheney was the youngest White House Chief of Staff under President Gerald Ford. His career spanned four decades, culminating with eight years as the most powerful, most controversial and in his words, 'the most consequential' Vice President ever. *The World According to Dick Cheney* illuminates the driving philosophy and complex psychology of a man who has dedicated his life to protecting and enhancing the power of the president. It also tells the story of a patriot from the rugged west, a

man loathed by his detractors and revered by his supporters, a man who loves nothing more than his family, fly fishing, and his country.

### SPARK

Every summer, Burning Man's 'Black Rock City' rises from the dust of an ancient lake bed to become Nevada's third-largest population center, an ephemeral metropolis with few regulations and no commerce. The Playa's harsh desert, formidable infrastructure, ritual, art, music and technology combine to give Burning Man a community and culture like no other on earth. What began as a small group burning an effigy on a beach has grown into a week-long festival of over 50,000 and a multi-million dollar organization with full-time staff, insurance, lawyers and accompanying headaches. In ***Spark***, we are inside the Burning Man organization during a year of challenges, politics, and transformation leading up to the 2012 event. Through unprecedented access to the original six founders of Burning Man, the film explores the struggle to balance the tension between commerce, regulations and profit against principles of artistic freedom, immediacy and Gordian questions like how can a festival based on 'radical inclusion' sell out?

### SHEPARD & DARK

Remember when close friends corresponded by letters? When intimate thoughts about life, family and mortality were handwritten or typed on the page, with full thought given to every word? This is the kind of friendship between Pulitzer Prize winning playwright/actor Sam Shepard and his close friend Johnny Dark. An indelible portrait of their complex 50-year relationship, ***Shepard & Dark*** unfolds like a play with Shepard cast in the leading role. At first glance, Shepard and Dark are an odd duo — the restless, iconic writer and his happily reclusive pal who lives alone with his dogs, working at a supermarket deli counter. When the pair agree to collaborate on a book of their correspondence, it forces them to confront sometimes painful memories



and personal shortcomings. *Shepard & Dark* reveals itself to be an honest and often funny meditation on love, companionship, loneliness and struggle – and the remarkable connection of the written word.

### WILLIAM AND THE WINDMILL

William Kamkwamba, a young Malawian, builds a power-generating windmill from junk parts to rescue his family from famine, transforming his life and catapulting him on to the world stage. His story was told in the short documentary *Moving Windmills* (AIFF 2009). Fame and success lead him to new opportunities and complex choices about his future, distancing him from the life he once knew. *William And The Windmill* is a story about a complex young man overcoming unimaginable challenges including poverty and lack of education while being thrust head-on into the western world. Through his story, we understand the delicate and difficult balance of giving support to others “less fortunate” than ourselves, and a young man’s desire to be recognized for who he is and what he may become, rather than the great things he has done.

### VALENTINE ROAD

In February 2008, openly gay junior high school student Lawrence King was shot and killed in an Oxnard, CA classroom by a fellow student. Brandon McInerney, the student who shot Lawrence, was 14 at the time of the shooting and was charged as an adult. *Valentine Road* goes beyond the headlines to examine the events that preceded the shooting, and the ongoing impact of that day’s tragedy. With keen insight, filmmaker Marta Cunningham puts a human face on an issue facing communities across the nation, exposing the gritty reality of physical

abuse, broken homes, and a search for a sense of belonging.

## Feature Films

### EMANUEL AND THE TRUTH ABOUT FISHES

A troubled girl (Emanuel) becomes preoccupied with her mysterious new neighbor (Linda), who bears a striking resemblance to her dead mother. In offering to baby-sit Linda’s newborn, Emanuel unwittingly enters a fragile, fictional world, of which she becomes the gatekeeper.

### PIT STOP

*Pit Stop* takes a subtle and eloquent approach in telling the parallel stories of two gay men in a small Texas town. Gabe is a contractor who is getting over an ill-fated affair with a married man and finds solace in the relationship he still harbors with his ex-wife and their daughter. Ernesto is an Hispanic lumber yard worker in the midst of splitting up with this live-in boyfriend Luis. Gabe and Ernesto have both endured struggles and heartbreaks, and each wonders if he’ll ever find love again. As their lives slowly overlap, they face the possibility that they just might be meant for each other.

### THE STORY OF LUKE

Luke (Lou Taylor Pucci), 25, is autistic and has lived a sheltered life with his grandparents. His world is turned upside down when his grandmother dies and he is forced to live with his dysfunctional relatives who have no patience for him or his senile grandfather, who they quickly force into a nursing home. Luke is left with his grandfather’s final semi-coherent words: “Get a job. Find a girl. Live your own life. Be a man!” For the

first time in his life, Luke has a mission. He is about to embark on a quest, and he isn’t taking no for an answer.

## Family Program

The popular “Family Program” of short films is geared to kids 5 and up, but will delight and engage audiences of all ages. This year’s program will be shown throughout the weekend at the Ashland Street Cinemas and includes animation from around the world, a documentary, a live-action short based on a Shel Silverstein poem, and films from the K-5 and 6-8 grade winners of the AIFF’s *Launch* regional student film competition.

## Free Locals Only Program

This free program highlights the work of talented local area filmmakers and will include winners of the high school and college category of The Launch. Also featured is *The Michael Maag Story: You Don’t Have to be Able to Stand in Order to Walk Tall*, about the tragedy and triumph of the outstanding theatrical fight director, stunt coordinator, and master electrician at the Oregon Shakespeare Festival following a debilitating accident that now confines him to a wheelchair. This is the story of character and spirit and the courage to find a new way to live life. The Locals Only program will screen during the festival at the Varsity Theatre and the Ashland Street Cinema.

The festival features question-and-answer sessions, which follow many of the screenings. Audiences also have the opportunity to rub elbows with filmmakers over a late-night drink at the AfterLounge hosted by a different restaurant every night.

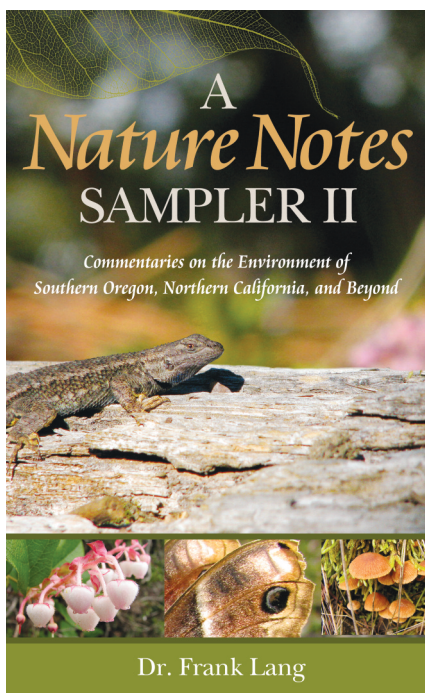
Free TalkBack panel discussions will be held with filmmakers of all genres discussing their craft at the Ashland Springs Hotel Friday, Saturday and Sunday mornings. Guest moderators lead the discussions and field audience questions.



Emanuel and the Truth About Fishes

### Ashland Independent Film Festival: A Community Collaboration

The non-profit Ashland Independent Film Festival is made possible through the support of generous grantors, local businesses, and individual members, ticket buyers and community volunteers. For more information about how you can support their year-round programming activities, visit [www.ashlandfilm.org](http://www.ashlandfilm.org).



*A Nature Notes Sampler II* is a broad collection of radio commentaries based on Dr. Frank Lang's popular series that aired on JPR since the publication of the first volume in the year 2000. This collection of essays offers Dr. Lang's same eclectic, often humorous view of the natural world in the mythical State of Jefferson and beyond.

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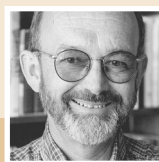
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# Nature Notes

Frank Lang

## The First Nature Note Ever

Years ago, I had the pleasure of being Jeff Golden's guest on the *Jefferson Exchange*. In the course of conversation, and there seemed to be a lot of that, someone, Jeff or a caller, asked me what the first nature note was all about. I did something seldom done on talk radio. I confessed I didn't know the answer to question.

As luck would have it, the topic, in the spring of 1989, was about the return of turkey vultures, a topic that is appropriate right now, to remind listeners old and new, to keep their heads up and their eyes open.

We will soon be treated to one of the area's great ornithological events. The most common birds of prey in Oregon, turkey vultures, will be returning from their winter vacations in southern California and Mexico. They arrive in numbers, over the Siskiyou Summit, and down Bear Creek and past Ashland on their way north. Dozens of them, in small flocks or as individuals, soar past. Many will stay in the area to breed and nest; others will continue north.

We distinguish vultures from other raptors (a fancy name for birds of prey derived from the Latin word for plunderer) by the nature of their soaring flight. They hold their wings in a shallow V and teeter slightly like they were trying to keep their balance on a tightrope. As they wheel and turn on rising warm air thermals, they seldom beat their wings, and occasionally you can see flashes of the lighter undersurface of their wings.

They nest in what can best be described as dark recesses; caves, old stumps, and hollow logs. Eggs are laid from May to July or later, depending on latitude or local circumstances.

These birds have interesting adaptations that fit their ecologically important, but to our mind ghoulish, occupation. They are carrion eaters, eaters of dead animals, which they find by sight, and an in-

These birds have interesting adaptations that fit their ecologically important, but to our mind ghoulish, occupation.



credible sense of smell. For many years, there was great debate over sight or smell. One ornithologist obtained a hint when he struck up a conversation with some natural gas pipeline workers who told him that they located gas leaks by looking for groups of turkey vultures in the sky above the pipeline. Turkey vultures will fly for miles, seeming to appear from nowhere, to feast at the carcass of some dead animal. Often our closest views are of these large black birds flapping clumsily away from road kills as we come around a curve to



see the grisly scene. Their featherless red heads and necks allow them to root around in juicy body cavities and entrails searching for choice morsels without having to worry about dealing with gunky feathers. Their bare heads and necks expose bacteria to the killing rays of sunlight.

Bacteria are killed by their digestive tract and some think their excrement may be antiseptic. They don't squirt clear like eagles, but whitewash their own legs - maybe to sanitize them, but more likely, to keep the vultures cool. There is evidence that vultures thermoregulate, adjust their temperatures when overheated, by the evaporative cooling power of drying whitewash.

Most think the turkey vulture is ugly as sin at its worst, or merely homely at its best, but turning lazy circles in the sky the vulture is a thing of beauty. You can view turkey vultures at eye level from the summit of Upper or Lower Table Rocks, north of Medford, as the birds cruise along just off the rim.

There you have it, slightly modified from the Spring of 1989, and almost every spring since. Better, is when they leave, headed south. Just wait till next September.

---

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

# CLASSIFIED ADS

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Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild. Credit card payments accepted at 541-552-6301.

## Recordings *From page 14*

On a busy day at JPR, we may see 120 or more albums arrive for review. I'm asked often by friends something along the lines of "How much horrible music did you have to listen to today?" And the truth is, not very much. In fact, in my experience there is very little music being produced that is truly bad. (As some form of a disclaimer, I'm using the term "bad" to refer only to poorly performed, poorly written, poorly recorded, poorly sung, etc... It's not referring to any particular genre of music that one might not favor.) What there is now, more than ever, is a veritable mountain of completely mediocre music. Of 100 new releases, less than three will be

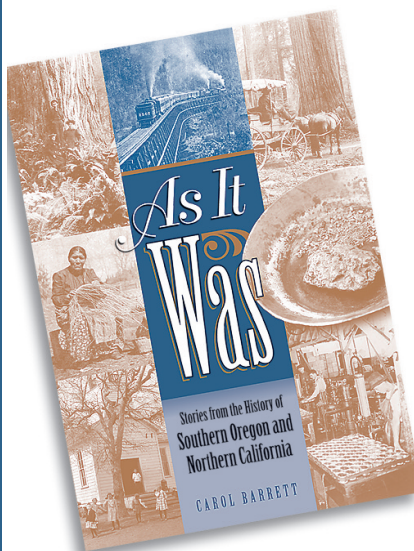
truly awful. Unfortunately, on the other side of the spectrum typically less than ten are good, with perhaps only one or two that are excellent. Everything else is just mediocre and forgettable.

In my opinion, that is the biggest impact of the sweeping changes to the music industry. Decentralization has advanced to a point where nearly anyone that wants to make an album can do so. History has told us many stories of great artists of the 20th century who missed out on their true shot at fame and fortune while far inferior contemporaries were heralded by labels. Thankfully, I think we're in an era now when true talent will always be able to break through the fog. But what has been lost is the art of

multi-stage curation. In days past, though the music may not appeal to you personally, you could assume that if a giant company had bothered to invest time and money in a project, it would probably be of fairly high quality. Today, there is very little filtering for much of the material. So though we may find ourselves surrounded by a multitude of options, the task of separating the wheat from the chaff is now largely ours.

---

Eric Teel is JPR's Program Director, Interim Music Director, and host of the Monday afternoon segment of *Open Air*, heard on the Rhythm & News service and at [www.ijpr.org](http://www.ijpr.org).



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# As It Was

## Stories from the State of Jefferson

### The Grange Store

by Dawna Curler

**B**uildings tend to be stationary. They don't often go wandering around the countryside. The old Grange Store from Applegate, Oregon, is an exception.

William Pernoll built the hand-hewn, one-room structure behind his house in the early 1870s. He ran it as a farmers' and miners' cooperative, stocking the shelves with staples, clothing, and hardware. The Grange store closed when another store opened near by.

For nearly a century, the old building sat neglected until George McUne, acquired it in the 1960s. McUne, a history buff, assembled a collection of pioneer era buildings and relics into what he called "Pioneer Village" in the historic town of Jacksonville. The store was dismantled; every squared timber was numbered and then reassembled at McUne's village.

When McUne died, his collection was auctioned off. The building was bought and donated to the Southern Oregon Historical Society. The Grange store then moved down the street to the Jacksonville Museum. The Southern Oregon Historical Society, in turn, gave the building to the Applegate Valley Historical Society when it formed in 1989. The old Grange store returned home and now sits across Highway 238 from the current Applegate Store, just a mile from its original site.

Sources: *Historic Discovery Drives: Your Guide to Jackson County's Past*, published by the Southern Oregon Historical Society, 1997, second revision 2001, p. 10 and Lewis, Raymond, editor. "The Pernoll Grange Store," *The Table Rock Sentinel*, Vol. 6, No. 2, February 1986.

library buildings across the country, did many American towns, including those in Northern California and Southern Oregon, develop tax-supported, permanent public libraries.

Many communities did have libraries of a sort in the nineteenth century, but they were typically small collections of books stored in borrowed or rented spaces. Private organizations, lodges or ladies clubs often sponsored them, and one gained access through membership or subscription. Through his grants, Carnegie provided money for buildings, but first the community had to establish a library, locate a site, and pass a resolution that provided on-going public funding to maintain the free library.

Eureka, Ferndale, Willits, Ukiah, Orland, Chico, Redding, Yreka, and Alturas were among Northern California communities that qualified for Carnegie libraries. Over the Oregon border, Ashland, Medford, Grants Pass, Klamath Falls and Eugene also received grants.

Nearly a century after construction, some have fallen victim to the wrecking ball but most Carnegie libraries in our region endure as private offices, museums, or community centers. One is a police station and several are still the libraries they were built to be.

Sources: Oregon Library Association Quarterly, Vol. 2, No. 1, Spring 1996. [www.olaweb.org/quarterly/quar2-1/carnegie.shtml](http://www.olaweb.org/quarterly/quar2-1/carnegie.shtml) and website provided by Pat and Bernie Skehan. "Carnegie Libraries of California." Historical Narrative by Lucy Kortum, color photographs by Pat and Bernie Skehan, Special Historical Perspective by Dr. George Bobinski and Dr. Abigail Van Slyck. <http://www.carnegie-libraries.org/>

### Carnegie Libraries

by Dawna Curler

**A**ccess to information through free community libraries is taken for granted today, but the local library wasn't always available. Not until the early twentieth century, when philanthropist Andrew Carnegie began funding

*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information*



# Poetry

Julie Rogers and Dave Harvey

## Ambush

A pack of coyotes  
is mad with joy in the dark,  
eyes flashing fire  
lighting clouds of rising dust,  
weeds fly, crush of dry leaves  
beneath their chaos of sirens  
as crimson dirt lays open  
the death bed of some small being  
who didn't stay hidden.

Tufts of fur drift to earth like ash.  
Bones splinter as they growl  
and snort and chew. That quick.  
We never want to think of this  
but it is true. Like bandits in the night  
or starving mothers,  
like men at war they attack,  
so purely, so absolutely certain  
it is not possible to judge them.

*for John and Terre Devilbiss*

---

Julie Rogers grew up in the SF East Bay, and began reading her poetry in San Francisco cafes in the late 1970's. Her poems were first included in a San Francisco anthology in 1980, and she later published five chapbooks. Rogers lived in Ashland, Oregon, for over twenty years, and read at Bloomsbury Books in September 2012. In 2007, Vimala published her Buddhist hospice manual, *Instructions for the Transitional State*. Julie Rogers's selection of poetry spanning thirty years of work, *House Of The Unexpected* (from which "Ambush" is taken, is available from Wild Ocean Press.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,  
*Jefferson Monthly* poetry editors  
126 Church Street, Ashland, OR 97520  
Please allow two to four weeks for reply.

## Passing a Town at Night *A Cold War Scene*

The ship rolls gently,  
here in Juan de Fuca.  
Ahead to starboard,  
a tiny smear of lights,  
yellow, red, blue,  
shows us Neah Bay.

We dream of light there:  
life, company, bonhomie,  
guys in bars with their wives  
and girlfriends.

Here we stand on the steel deck,  
watch for outbound ships,  
far from home,  
far from our women's warm beds.

The OOD's command comes softly,  
correcting our course.  
The helmsman answers by  
repeating the new course.  
A moment later, he says,  
"Steady on course zero-eight-five, sir."

"Very well."

Neah Bay, now abeam,  
seems brighter than ever.  
Our ship shows  
only running lights,  
none visible from the wheelhouse  
or navigation bridge.  
Over there, people may be singing.  
Here, people repeat course corrections.

---

Dave Harvey's poems have appeared in climbing and professional journals, including *Summit* and *California English*, as well as poetry anthologies such as *Poets and Writers* and *Toyon*. He has written four chapbooks, two novels, and *The Fifteen-Speed Cowboy*, a prose and poetry tale of how he bicycled to Alabama and found true love, and he is at work on a novel, *You Have to Pedal a Real Bike*. For several years he co-wrote a column on bicycle touring for the *Humboldt Times-Standard*. Once a month, he coordinates an open mic session at Downtowne Coffee House, in Talent, Oregon, where he lives.



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# Rogue Creamery Celebrates 9th Annual Oregon Cheese Festival

by Ashley Ensign

The 9th Annual Oregon Cheese Festival, held on March 16th, will allow thousands of visitors to sample cow, sheep, and goat cheese from Oregon creameries, including Juniper Grove Farm, Pholia Farm, La Mariposa Creamery, Mama Terra Micro creamery, Ochoa Creamery, Tumalo Farms, Tillamook County Creamery, Willamette Valley Cheese Co., Fern's Edge Goat Dairy, Umpqua Dairy, Rivers Edge Chevre, Briar Rose Creamery, Oak Leaf Creamery, Portland Creamery, Rogue Creamery, and many others.

Held under one large tent at Rogue Creamery's Central Point facility, the ninth annual festival invites guests to shake hands with cheesemakers and other artisans. Activities will be provided for children, including games, and activity sheets.

*"The farmer's market format will present an interactive experience between makers and visitors, giving everyone an opportunity to talk about the product, the process, and learn each individual cheese-maker's story,"* says David Gremmels, co-



**9th Annual Oregon Cheese Festival**

Saturday, March 16, 10am-5pm

**Cheesemakers and Winemakers Dinner**

Friday, March 15, 6:15pm-9pm

owner with Cary Bryant of Rogue Creamery. *"It's a way to truly be connected with the source of the cheese being presented."*

Southern Oregon and other local culinary artisans and beverage providers who

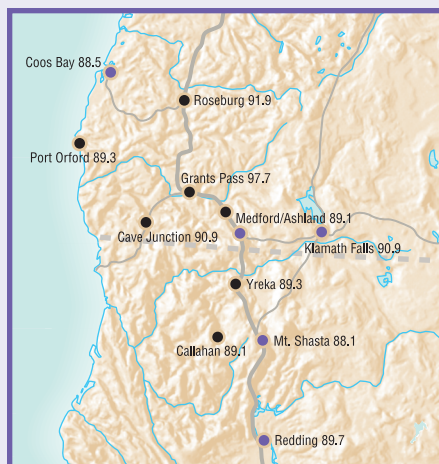
are expected to participate include Lillie Belle Farms, Gary West Meats, Applegate Valley Artisan Breads, Cupcake Daily, Slagle Creek Vineyards, Rosella's Vineyard, Quady North, Longsword Vineyard, Ledger David Cellars, South Stage Cellars, Spangle Vineyards, Serra Vineyards, Caprice Vineyards, Pyrenees Vineyard and Cellars, Willamette Valley Vineyards, Crater Lake Cellars, Hot Lips Soda, Clear Creek Distillery, Standing Stone Brewery, Oakshire Brewing, and Rogue Ales. Samples and/or sales will be offered at each booth.

To commence the festival, a sumptuous meal introducing guests to participating artisans will be held at the historic Ashland Springs Hotel in Friday night, March 15th from 6:15pm-9pm. The dinner is held for the benefit of the non-profit 501(c)(6) Oregon Cheesemakers Guild. Each course spotlights a cheese made by one of the festival's artisans paired with a local wine.

*"The event will give the public a chance to have an intimate conversation with the experts at an elegant dinner at the Ashland*







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## Monday through Friday

5:00am Morning Edition

### N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

11:00pm Modulation (Fridays)

1:00am World Café (repeat)

## Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage  
3:00pm West Coast Live  
5:00pm All Things Considered  
6:00pm American Rhythm  
8:00pm Live Wire!  
9:00pm The Retro Lounge  
10:00pm Late Night Blues

## Sunday

6:00am Weekend Edition  
9:00am The Splendid Table  
10:00am Jazz Sunday  
2:00pm Rollin' the Blues  
3:00pm Le Show  
4:00pm Wait Wait...Don't Tell Me!  
5:00pm All Things Considered  
6:00pm Folk Show  
9:00pm Mountain Stage  
11:00pm Undercurrents

*Springs prepared by their excellent culinary team," says Gremmels. "The phenomenal result will greet guests at the evening's commencement dinner."*

The special guest this year will be Chester Hastings, the author of the James Beard Nominated cookbook, the *Cheesemonger's Kitchen* from Chronicle Books. With 20 years of professional chef experience, has traveled extensively throughout Western Europe and the exploring the culinary world. Currently, Chester is a chef at his family owned and operated gourmet food emporium in Los Angeles, Joan's On Third, where he has been instrumental in the creation of the celebrated cheese counter. Hasting's culinary experience and vast knowledge of cheese will be sure to surprise.

The festival would not be possible without the generous support of the City of Central Point, the Medford Visitors and Convention Bureau, the Dairy Farmers of Oregon, Oregon Department of Agriculture, the Oregon Economic and Community Development Department, Rogue Ales, Cheese Connoisseur Magazine, and the members of the Oregon Cheese Guild.

For tickets and more information about this regional event, call 866-396-4704 or

# talk of the nation



Neal Conan



Ira Flatow

National Public Radio's **Talk of the Nation** is smart, informative talk radio. Combining the award-winning resources of NPR News with the spirited and intelligent participation of public radio listeners nationwide, **Talk of the Nation** delivers the views behind the news.

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# PROGRAM GUIDE CLASSICS & NEWS

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**KLDD 91.9 FM**  
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## Translators

## Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm Siskiyou Music Hall  
4:00pm All Things Considered  
7:00pm Exploring Music  
8:00pm State Farm Music Hall

## Saturday

6:00am Weekend Edition  
8:00am First Concert  
10:00am The Metropolitan Opera  
2:00pm Siskiyou Music Hall  
3:00pm Car Talk

4:00pm All Things Considered  
5:00pm A Musical Meander  
7:00pm State Farm Music Hall

## Sunday

6:00am Weekend Edition  
9:00am Millennium of Music  
10:00am Sunday Baroque  
12:00pm Siskiyou Music Hall  
2:00pm Performance Today Weekend  
4:00pm All Things Considered  
5:00pm Chicago Symphony Orchestra  
7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
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Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

## Classics & News Highlights

\* indicates birthday during the month.



PHOTO: KEN HOWARD/METROPOLITAN OPERA TAKEN DURING THE REHEARSAL, NOVEMBER 16, 2010.

Ferruccio Furlanetto as Philip II in Verdi's *Don Carlo*.

## First Concert Siskiyou Music Hall

Mar 1	F	Chopin*: Polonaise-Fantasy in A flat major
Mar 4	M	Vivaldi*: Cello Sonata in B flat major
Mar 5	T	Rachmaninoff: Piano Concerto No. 1
Mar 6	W	Beethoven: <i>Music for a Knightly Ballet</i>
Mar 7	T	Ravel*: <i>Ma Mère L'Oye (Mother Goose)</i>
Mar 8	F	Enesco: Romanian Rhapsody No. 1
Mar 11	M	Cowell*: <i>Variations on Thirds</i>
Mar 12	T	Hindemith: <i>Mathis der Maler</i>
Mar 13	W	Blavet*: Concerto in A minor
Mar 14	T	Verdi: Ballet Music from <i>Macbeth</i>
Mar 15	F	Mozart: Piano Concerto No. 16
Mar 18	M	Schoenberg: <i>Verklärte Nacht (Transfigured Night)</i>
Mar 19	T	Tchaikovsky: <i>Nutcracker Suite</i>
Mar 20	W	Handel: Organ Concerto in A major
Mar 21	T	Brahms: Ballades
Mar 22	F	Saint-Saëns: Symphony No. 2
Mar 25	M	Hasse*: Fuga e Grave in G minor
Mar 26	T	Schubert: Piano Sonata in A minor
Mar 27	W	Grofé*: <i>Niagara Falls Suite</i>
Mar 28	T	Haydn: String Quartet in F major
Mar 29	F	Debussy: <i>Printemps (Spring)</i>





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MENDOCINO

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**KJPR AM 1330**  
SHASTA LAKE CITY/  
REDDING

## Translator

Klamath Falls  
91.9 FM

## Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am Here & Now  
11:00am Talk of the Nation  
1:00pm To the Point  
2:00pm Q  
3:00pm The Story  
4:00pm On Point  
6:00pm Newslink  
7:00pm As It Happens  
8:00pm The Jefferson Exchange  
(repeat of 8am broadcast)  
10:00pm BBC World Service

## Saturday

5:00am BBC World Service  
7:00am Inside Europe  
8:00am The State We're In  
9:00am Marketplace Money  
10:00am Living On Earth  
11:00am On The Media  
12:00pm This American Life  
1:00pm West Coast Live  
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge  
7:00pm BBC World Service  
8:00pm The Vinyl Cafe  
9:00pm BBC World Service

## Sunday

5:00am BBC World Service  
8:00am To the Best of Our Knowledge  
10:00am Whad'Ya Know  
12:00pm A Prairie Home Companion  
2:00pm This American Life  
3:00pm Le Show  
4:00pm Travel with Rick Steves  
5:00pm Marketplace Money  
6:00pm On The Media  
7:00pm Living On Earth  
8:00pm BBC World Service

## Siskiyou Music Hall

- Mar 1 F Field: Piano Concerto No. 2  
Mar 4 M Gliere: *12 Album Leaves*  
Mar 5 T Foote\*: String Quartet No. 1  
Mar 6 W Tor Aulin: Violin Concerto No. 3  
Mar 7 T Mussorgsky\*/Ravel\*: *Pictures At An Exhibition*  
Mar 8 F CPE Bach\*: Flute Concerto in G major  
Mar 11 M Brahms: Piano Quintet in F minor  
Mar 12 T Stravinsky: *Pulcinella*  
Mar 13 W Wolf\*: String Quartet in D minor  
Mar 14 T Telemann\*: *Water Music*  
Mar 15 F Paul McCartney: *Standing Stone*  
Mar 18 M Rimsky-Korsakov\*: Symphony No. 2  
Mar 19 T Arnold Mendelssohn: String Quartet in D major  
Mar 20 W Schubert: Trio in E flat major  
Mar 21 T Bach\*: *Goldberg Variations*  
Mar 22 F Sperger\*: Symphony in F major  
Mar 25 M Bartok\*: *Concerto for Orchestra*  
Mar 26 T Joseph Merk: *Fleurs d'Italie*  
Mar 27 W Beethoven: Piano Concerto No. 4  
Mar 28 T Mozart: Sinfonia Concertante in E flat major  
Mar 29 F Walton\*: Piano Quartet

## Metropolitan Opera

- Mar 2 - **Parsifal**  
by Richard Wagner (9:00 am)  
Daniele Gatti, conductor; Katarina Dalayman, Jonas Kaufmann, Peter Mattei, Evgeny Nikitin, René Pape  
Mar 9 - **Don Carlo**  
by Giuseppe Verdi (8:00 am)  
Lorin Maazel, conductor; Barbara Frittoli, Anna Smirnova, Ramón Vargas, Dmitri Hvorostovsky, Ferruccio Furlanetto, Eric Halfvarson  
Mar 16 - **Francesca da Rimini**  
by Riccardo Zandonai (9:00 am)  
Marco Armiliato, conductor; Eva-Maria Westbroek, Marcello Giordani, Robert Brubaker, Mark Delavan  
Mar 23 - **La Forza del Destino**  
by Giuseppe Verdi (Broadcast from Mar 1977)  
James Levine, conductor; Leontyne Price, Plácido Domingo, Cornell MacNeil, Martti Talvela, Rosalind Elias, Renato Capecchi, Malcolm Smith  
Mar 30 - **La Traviata**  
by Giuseppe Verdi (9:30 am)  
Yannick Nézet-Séguin, conductor; Diana Damrau, Saimir Pirgu, Plácido Domingo



Marcello Giordani, seen here in Verdi's *Simon Boccanegra*, sings Paolo il Bello in Zandonai's *Francesca da Rimini*.

PHOTO: MARTY SOHL/METROPOLITAN OPERA © 2010

# Art



## ROGUE VALLEY

### Theater

◆ Shakespeare, musicals, classics, eleven plays including three *world premieres*; see one; see them all. The Oregon Shakespeare Festival 2013 Season at a glance:

In the Angus Bowmer Theatre:

*The Taming of the Shrew* by William Shakespeare, thru Nov 3

*My Fair Lady* by Alan J. Lerner; music by Frederick Loewe, thru Nov 3

*Two Trains Running* by August Wilson, thru Jul 07

*A Streetcar Named Desire* by Tennessee Williams, Apr 17–Nov 2

*The Tenth Muse* by Tanya Saracho/World Premiere, Jul 24–Nov 2

In the Thomas Theatre (formerly New Theatre):  
*King Lear* by William Shakespeare, thru Nov 03

*The Unfortunates* Book, music, and lyrics by 3 Blind Mice (Jon Beavers, Ramiz Monsef, Ian Merrigan) and Casey Hurt/World Premiere, Mar 27–Nov 2

*The Liquid Plain* by Naomi Wallace/World Premiere, Jul 2–Nov 3

On the Elizabethan Stage:

*Cymbeline* by William Shakespeare, Jun 04–Oct 11

*The Heart of Robin Hood* by David Farr, Jun 5–Oct 12

*A Midsummer Night's Dream* by William Shakespeare, Jun 6–Oct 13

Backstage Tours thru Nov 2. The Green Show in the festival courtyard Jun 4–Oct 13. Located at 15 S. Pioneer St., Ashland. (541)482-4331 or (800)219-8161 [www.osfashland.org](http://www.osfashland.org)

◆ Barnstormers Theatre presents *70, GIRLS, 70* by John Kander and Fred Ebb, Penny King and others, directors. Mar 8 thru Mar 31. Based on the play *A Breath of Spring*: A group of seniors resort to shoplifting to save their home . . . with hilarious results. Located at 112 NE Evelyn Ave., Grants Pass. (541)479-3557 [www.barnstormersgp.org](http://www.barnstormersgp.org)

◆ Camelot Theatre in Talent presents *The Sound of Music* with music by Richard Rogers/Lyrics by Oscar Hammerstein II/Book by Howard Lindsay and Russel Crouse/Suggested by *The Story of the Trapp Family Singers*: Mar 13 thru Apr 14. Located at Talent Ave. and Main St., Talent. (541)535-5250 [www.CamelotTheatre.org](http://www.CamelotTheatre.org)

◆ Oregon Cabaret Theatre continues its presentation *A Closer Walk with Patsy Cline*, thru Mar 24. Performances Thurs thru Mon at 8:00 pm, and



St. Clair Productions presents Sue Foley and Peter Karp on March 8 in Ashland.

Sun brunch matinee at 1:00 pm. Follow Patsy Cline's rise to stardom from small-town Virginia to the Grand Ole Opry, Las Vegas, and Carnegie Hall. Located at First and Hargadine Sts., Ashland. (541)488-2902 [www.orgeoncabaret.com](http://www.orgeoncabaret.com)

◆ Southern Oregon University Dept. of Performing Arts/Theatre Arts continues its presentation of the young audiences' production of *The Cyrano Project* adapted by Jo Roet from the Edmond Rostand play with additional material by Hilary Tate; Directed by James Edmondson, thru Mar 10 in the Center Square Theatre. Also, continuing in the Center Stage Theatre, *Invisible Threads* written and directed by David McCandless, thru Mar 10. At the Theater Arts Building on S. Mountain Ave.,

Ashland. (541)552-6348 [www.sou.edu/theatre](http://www.sou.edu/theatre)

◆ Craterian Ginger Rogers Theater presents the following events:

Youth Symphony of So. Oregon on Mar 2 at 7:30 pm

TMTO: The Drowsy Chaperone on Mar 7–8/9 at 7:30 pm/3:00 pm

Shrek the Musical on Mar 13 at 7:30 pm

Rogue Valley Symphony, Special Duo Recital featuring guest artists: Jon Nakamatsu, piano, and Jon Manasse, clarinet, on Mar 16 at 7:30 pm

Rhythm of the Dance on Mar 17 at 7:30 pm

Next Stage Rep: Duet for One on Mar 28–29/30 at 7:30 pm/3:00 pm

Located at 23 S. Central Ave., Medford.

(541)779-3000 [www.craterian.org](http://www.craterian.org)

◆ The Historic Rogue Theatre presents the following events: Dave Alvin and The Guilty Ones on Mar 2 at 8:00 pm; and Iris DeMent on Mar 21 at 8:00 pm. Located at 143 SE H St., Grants Pass. (541)471-1316 [www.roguetheatre.com](http://www.roguetheatre.com)

### Music

◆ Chamber Music Concerts presents Concert IV: Calder String Quartet performing works by Stravinsky, Ades, and Beethoven for the Evening Series on Mar 1 at 7:30 pm; and featuring works by Johnston, Riley, and Beethoven for the Matinee Series on Mar 2 at 3:00 pm. A Pre-concert Lecture will take place one hour before each performance. Located in the Music Recital Hall on S. Mountain Ave., Ashland. (541)552-6348 [www.chambermusicconcerts.org](http://www.chambermusicconcerts.org)



The Craterian Ginger Rogers Theater in Medford presents *Shrek the Musical* on March 13.

Send announcements of arts-related events to:  
Artscene, Jefferson Public Radio,  
1250 Siskiyou Blvd., Ashland, OR 97520 or to  
[jprartscene@gmail.com](mailto:jprartscene@gmail.com)

**March 15 is the deadline  
for the May issue.**

For more information about arts events,  
listen to JPR's Calendar of the Arts or visit our  
online Community Calendar at [www.ijpr.org](http://www.ijpr.org)

Artscene Editor: Miki Smirl



◆ Southern Oregon University Dept. of Performing Arts/Music presents the following:

High School Honor Band Concert on Mar 3 at 1:30 pm  
Guitar Ensemble Concert, directed by James Edwards on Mar 4 at 7:30 pm  
The Applebaum Jazz Piano Duo on Mar 10 at 7:30 pm  
SOU Percussion Ensembles on Mar 12 at 7:30 pm  
SOU Symphonic Band on Mar 14 at 7:30 pm  
SOU Jazz Collective on Mar 15 at 7:30 pm  
SOU Choirs concert on Mar 17 at 3:00 pm  
Tutunov Piano Concert IV featuring Pierluigi Camicia on Mar 22 at 7:30 pm

All performances at the Music Recital Hall on S. Mountain Ave., Ashland. (541)552-6348  
[www.sou.edu/music/recital\\_hall](http://www.sou.edu/music/recital_hall)

◆ St. Clair Productions presents two concerts: Sue Foley and Peter Karp on Mar 8 at 8:00 pm *Beyond the Crossroads*, featuring high voltage, plank spankin', piano boogyyin', slide guitar stompin' blues; and on Mar 23 Karen Drucker performs original inspirational music that communicates presence and spirituality. Unitarian Fellowship, 87 4th St., Ashland. (541)535-3562  
[www.stclairvents.com](http://www.stclairvents.com)

◆ National Association of Composers, USA, So. OR Chapter presents *Hammers and Bows*, a concert of new music performed by Alexander Tutunov, Mikiko Petrucelli, Arlene Taylor, Aaron Moffatt, Pat Berlet, and Thomas Stauffer, will take place on Mar 9 at 7:30 pm. A program of music in various combinations for strings and piano, written by local composers William Allsworth, Plana Cotton, Ken Deveny, Ted Dollarhide, and R. Barry Ulrich. Ashland Congregational Church, 717 Siskiyou Blvd., Ashland. (541)488-5506 [www.nacusasor.org](http://www.nacusasor.org)

◆ South Stage Cellars and Britt Festivals co-present the Rising Stars competition for local solo, duo and trio music acts. Multiple acts perform each week of the competition and the acts with the most votes will compete in the finals on the



The Historic Cascade Theatre and Jefferson Public Radio Performance Series present Dervish, from Sligo in NW Ireland, on March 19 at 7:30 pm.

Britt stage. The public votes for their favorite acts each week, with all proceeds benefiting La Clinica. The overall winning act will receive \$1000 and an opening act spot on the 2013 Britt schedule (pending artist approval), and more. The schedule follows (with more acts still being added):

Mar 9 Shybo 4:00–5:00 pm  
TBA 5:00–6:00 pm  
Ponderosa Breeze 6:00–7:00 pm  
Frankie Hernandez 7:00–8:00 pm

Mar 16 City Squirrel 4:00–5:00 pm  
TBA 5:00–6:00 pm  
Kieran Devine 6:00–7:00 pm  
Ryan Vosika 7:00–8:00 pm

Mar 23 TBA 4:00–5:00 pm  
Living on Dreams 6:00–7:00 pm  
Jim Friend 7:00–8:00 pm

Competition continues thru Apr and all acts are performed at South Stage Cellars, 125 S. 3rd St., Jacksonville. (541)899-9120  
[www.sara.king.cole@brittfest.org](mailto:www.sara.king.cole@brittfest.org)

◆ Music at St. Mark's presents Richard Fuller, fortepianist, on Mar 17 at 3:00 pm. Fuller, from Vienna, will play the music written for the fortepiano, the forerunner of the modern piano. The concert is free. Located at 5th and Oakdale, Medford. (541)821-0977 [www.stmarks-medford.org](http://www.stmarks-medford.org)

## Exhibitions

◆ Schneider Museum of Art presents the following events:

A Chinese Banquet to Remember will be held on Mar 3 at 6:00 pm to support the Schneider. A multi-course Chinese dinner will be held at the home of Elaine and Dick Sweet. Donation is \$135 per person with a limit of twelve.

*The Metaphysics of Notation* by Mark Applebaum opens with a reception on Mar 11 from 5:00–7:30 pm. An Artists' Lecture will be held at 6:00 pm. The Exhibit runs through Apr 27.

Musical performances of the *Metaphysics of Notation* will be held at 11:00 am on Fridays: Mar 15, 22, Apr 5, Apr 12, Apr 19, and Apr 26.

The museum is located on the campus of SOU near the corner of Siskiyou Blvd. and Indiana St., Ashland. (541)552-6245 [www.sou.edu/sma/](http://www.sou.edu/sma/)

◆ FireHouse Gallery presents Small Prints Retrospective 1980–2012 and features small, narrative etchings and lino-cuts by artist, Karen Stinnett, thru Mar 22. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489  
[www.roguecc.edu/galleries/firehouse](http://www.roguecc.edu/galleries/firehouse)

◆ Wiseman Gallery on the Redwood Campus of Rogue Community College presents The RCC Art Faculty Exhibit, a multi-media exhibit of work by



Roseburg Community Concert Association presents Redhead Express and the 9-member Walker Family on March 11 at 7:00 pm.

CONTINUED ON NEXT PAGE



# Artscene *From p. 29*

the art faculty at RCC thru Apr 5. Located in Grants Pass. (541)956-7339 [www.rogucecc.edu/galleries/wiseman](http://www.rogucecc.edu/galleries/wiseman)

◆ Grants Pass Museum of Art presents the following events:

The Rogue Valley Biennial, Juried exhibition of regional artists' work, Mar 1 thru Apr 26.

First Friday Mar 1 from 6-9 pm

Second Friday Poetry Mar 8 from 7-9 pm

Life Drawing Session Mar 13 from 7-9 pm

Located at 229 SW G St., Grants Pass.

(541)479-3290 [www.gpmuseum.com](http://www.gpmuseum.com)

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 [www.ashlandgalleries.com](http://www.ashlandgalleries.com)

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6-9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford from 5-8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. [www.visitmedford.org/index-artwalk.html](http://www.visitmedford.org/index-artwalk.html)

## OREGON AND REDWOOD COAST

### Music

◆ Humboldt University Centerarts presents the following:

African Children's Choir on Mar 5

Masters of Irish Tradition on Mar 6

Lost Lonely Boys on Mar 7

Les 7 Doigts de la Main (The Seven Fingers of the Hand) Circus: Traces on Mar 22

All performances at 8:00 pm; Van Duzer Theatre, Theater Arts Building. Located at 1 Harpst St., Arcata. (707)826-4411 [www.humboldt.edu/centerarts](http://www.humboldt.edu/centerarts)

◆ Pistol River Concert Association presents Mollie O'Brien, country singer with a bluesy shadow, and featuring her husband, guitarist Rich Moore, on Mar 8 at 8:00 pm. Located in Friendship Hall, 24194 Carpentryville Rd., Pistol River. (541)247-2848 [www.pistolriver.com](http://www.pistolriver.com)

◆ Fort Bragg Center for the Arts Music Series presents The Peregrine Trio; Cellist - Burke Schuchman, Violinist - George Hayes, Pianist - Jannie Lo, performing on Mar 17 at 3:00 pm. Preston Hall, 4481 Main St., Mendocino. (707)937-1018 [www.fbcamusicseries.com](http://www.fbcamusicseries.com)

### Exhibitions

◆ Humboldt Arts Council and Morris Graves Museum of Art present all local Native American art throughout the entire museum thru Mar 24. Curated by Bob Benson, the exhibit features



The Museum at Turtle Bay Exploration Park presents *Tiny Footprints: Insect Art* by Pamela Cole through April 21.

works of Native artists from the Wiyot, Yurok, Hupa, Tsenungwe, Karuk, and Tolowa cultures. Located at 636 F St., Eureka. (707)442-0278 ext. 205 [www.humboldtarts.org](http://www.humboldtarts.org)

◆ Coos Art Museum continues its presentation *Color Me Baron* - Retrospective of Paintings and Drawings by Oregon Painter, Jerry Baron, thru Mar 09. The exhibit includes paintings and drawings spanning a period of more than 30 years. *Vision 2013* is an annual art competition for high school students from throughout Southern Oregon. Located at 235 Anderson Ave., Coos Bay. (541)267-3901 [www.coosart.org](http://www.coosart.org)

◆ Coos Art Museum and Charleston artist David Castleberry's oil paintings of local and exotic fish and sea creatures are presented collaboratively. Featured adornments greet travelers and visitors to SW Oregon Regional Airport - the works appear in the waiting area and on baggage claim walls. Exhibit ongoing. For more information contact the museum. Coos Bay. (541)267-3901 [www.coosart.org](http://www.coosart.org)

◆ Trinidad Museum presents four ongoing exhibits: *A Contribution to Prayer*, thru May 2013, features an intricate collection of traditional and contemporary pieces for the ceremonies of the Hupa, Yurok, and Karuk tribes. Also, *Photographs of Native Americans of Northwest California*, thru Fall 2013, includes historic Indian photographs from 1870-1929. *Lee Taylor Walashek's Landscape Paintings*, thru Spring 2013, includes scenes from Humboldt County and the town of Trinidad. A fourth exhibit, *J. Goldsborough Bruff Sketches*, thru Spring 2013, created in 1851 during the Gold Rush, features coastline images, the Tsurai village, and a self-portrait. Located in the historic Sangster-Watkins-Underwood House, hours are 12:30 until 4:00 pm Wed. thru Sun. at 400 Janis Court, Trinidad, CA. (707)677-3816 [www.trinidadmuseum.org](http://www.trinidadmuseum.org)

◆ The Eureka Heritage Society has gifted the Romano Gabriel Sculpture Garden on 2nd St. in Eureka to the Humboldt Arts Council. This local

treasure changes hands and takes on a new role in the arts on the No. Coast. Call for more information. (707)442-0278 ext. 205 [www.humboldtarts.org](http://www.humboldtarts.org)

◆ Community Arts Foundation, a Dreammaker Project of the Ink People, presents Trinidad Art Nights every first Fri. of the month from 6-9:00 pm in the peaceful, beautiful town of Trinidad, 15 miles North of Arcata featuring art, music, food and other events. [www.trinidadartnights.com](http://www.trinidadartnights.com)

## ROSEBURG/EUGENE

### Music

◆ Umpqua Community College Fine and Performing Arts presents the Umpqua Chamber Orchestra and the UCC Chamber Choir on Mar 5 at 7:30 pm. First Presbyterian Church. Call for more information. (541)440-4693 [www.umpqua.edu](http://www.umpqua.edu)

◆ Roseburg Community Concert Association presents Redhead Express and The 9-member Walker Family on Mar 11 at 7:00 pm. Featuring family harmonies, hard-driving instruments and filled with a variety of musical styles that cover country, bluegrass, Irish, gospel and 50s and 60s done acoustic style. Admission to the performance is free to members of the Roseburg Comm. Concert Assoc.; however, single tickets are sold at the door. Also available until Mar 11 is RCCA's Membership Package which includes performances in Apr and May. Jacoby Auditorium, Umpqua Community College, 1140 Umpqua College Rd., Roseburg. (541)440-4600 [www.umpqua.edu](http://www.umpqua.edu)

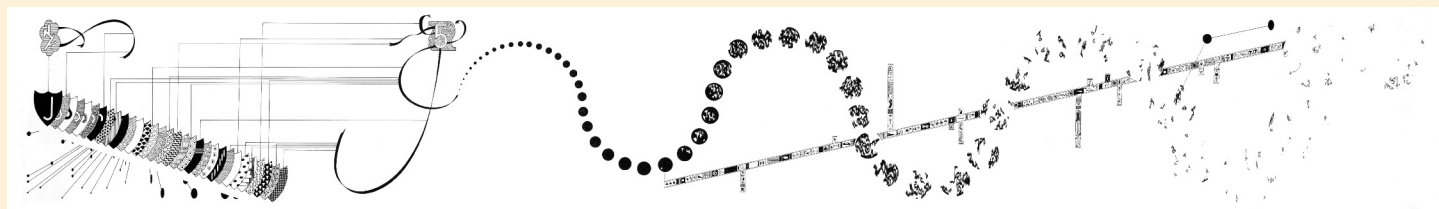
◆ The Historic McDonald Theatre presents Umphrey's McGee with Bright Light Social Hour opening on Mar 15. Doors open at 7:00 pm; the concert begins at 8:00 pm. All ages advance tickets available at all Safeway TicketsWest outlets, online, and will call. Located at 1010 Willamette St., Downtown Eugene. (541)345-4442 [www.mcdonaldtheatre.com](http://www.mcdonaldtheatre.com)

### Exhibitions

◆ The Art Gallery at Umpqua Community College continues its presentation of the works of book artist, Roberta Lavadour, thru Mar. The gallery



Humboldt University Centerarts presents Lost Lonely Boys on March 7.



Schneider Museum of Art presents *The Metaphysics of Notation* by Mark Applebaum; opening reception on March 11.



features a variety of media including photography, painting, printmaking, design, drawing, ceramics, and sculpture. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693  
www.umpqua.edu/art-gallery

## NORTH CALIFORNIA

### Theater

◆ Riverfront Playhouse presents *Paradise Lost & Found* written by Pat Cook, and directed by Leon Compton, weekends Mar 16 thru Apr 6. A play filled with crazy misunderstandings, confusion and mystery. Showtimes Fri and Sat at 7:30 pm; Sun at 2:00 pm. Ticket outlet: The Cascade Theatre, 1733 Market St., Redding. (530)243-8877 and online at www.cascadetheatre.org or at The Riverfront Playhouse located at 1620 E. Cypress Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net

### Music

◆ The Historic Cascade Theatre and Jefferson Public Radio Performance Series present these events:

In the Mood, a retro 1940s musical revue, on Mar 12 at 7:30 pm

Roots & Boots, featuring country favorites, on Mar 14 at 7:30 pm

A Touch of Classical Piano on Mar 16 at 7:30 pm  
Dervish, from Sligo in NW Ireland, on Mar 19 at 7:30 pm

Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

### Exhibitions

◆ The Museum at Turtle Bay Exploration Park presents the following:

Tiny Footprints: Insect Art by Pamela Cole thru Apr 21 in Exploration Hall-West

West Coast Biennial: Juried Art Exhibition thru May 5 in Museum Art Gallery

Famous Artist Portfolio Art Show thru Apr 13 in Turtle Bay Museum

Nano: The Science of Small thru Jun 2 in Main Gallery-East

Gowns to Gold Pans: 50 Years of Collecting Redding's Art & History thru May 5 in Exploration Hall-East

Jewels, Jewelry & Jazz Island Style - Turtle Bay Auction on Mar 23 at 5:30 pm

Turtle Bay is located at 844 Sundial Bridge Dr., Redding. (800)887-8532 www.turtlebay.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistoricalsociety.org

◆ Boxcar Gallery presents Cheryl Petty's TreeArt Show with Iris Credo on Mar 20. Located at 5905 Sacramento Ave., Dunsmuir. (530)235-4050 www.boxcargallery.net

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets, and receptions are featured at participating businesses downtown. Redding. (541)243-1169

## KLAMATH

### Theater

◆ The Linkville Players present *Plants Versus Zombies*, a play for children inspired by the popu-



# The Splendid Table

Lynne Rossetto Kasper

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org



## Hard-Cooked Egg Wedges with Instant Herb Drizzle Sauce

Serves 4

- 2 to 3 large handfuls of tart and mild salad greens, washed and dried
- 4 hard-cooked eggs, peeled and each cut into 4 wedges
- 1/4 cup roasted seeds or nuts (pumpkin, sunflower, almond or pecan)

### Instant Herb Drizzle Sauce:

- 1/4 to 1/3 cup good-tasting extra-virgin olive oil
- 1/2 to 1 teaspoon dried herbs
- Coarse salt and freshly ground black pepper, to taste
- 1/2 lemon for squeezing over salad

Mound salad greens in the center of a large platter. Tuck egg wedges in here and there. Scatter with the seeds or nuts.

In a small pottery or glass bowl, combine the oil and herbs. Cover with a paper towel and microwave on high for 1 minute, or until very fragrant.

Drizzle the herb oil over the salad, scatter it with coarse salt and generous grindings of pepper and, finally, squeeze the lemon over the greens. Serve immediately.

Another idea is to serve the eggs as a garnish on a beans-and-spring-vegetables dish...

lar video game, directed by Crystal Muno on Sat. and Sun. Mar 16, 17, 23 and 24 at 2:00 pm. General admission tickets: \$2. Call for ticket information and availability. Also, being presented: *Cactus Flower*, directed by Laura Allen, Mar 15 thru Apr 6, Fri and Sat evenings at 7:30 pm; Sun matinee on Mar 31 at 2:00 pm. A dentist convinces his spinsterish assistant to pretend to be his wife in order to extricate himself from a complicated series of lies. Reserved tickets. Located at 201 Main St., Klamath Falls. (541)205-4395 or (541)884-6782 (voicemail only).

◆ Ross Ragland Theater presents the Ragland

## Mediterranean Braise of Spring Greens and Beans with Hard-Cooked Eggs

Serves 4

- Good-tasting extra-virgin olive oil
- 1/2 medium onion, minced
- 2 medium carrots, thinly sliced
- Generous pinch hot red pepper flakes
- 8 large garlic cloves, thinly sliced
- Grated peel from half a lemon
- 1 teaspoon ground cumin or more, to taste
- 1 teaspoon sweet paprika
- 2 generous handfuls curly endive, tiny dandelion greens, baby chard or spinach leaves, coarsely chopped
- 2 cups vegetable broth
- 1 tablespoon tomato paste
- 1 15-ounce can chickpeas or other good-tasting bean, rinsed and drained
- 10 pencil-slip asparagus stalks, trimmed of tough ends and cut into 2-inch lengths
- 4 to 6 hard-cooked eggs, shelled and quartered
- 1/2 cup freshly grated Parmigiano-Reggiano
- 1 to 2 tablespoons good-tasting extra-virgin olive oil

Film the bottom of a 12-inch skillet with the oil. Warm it over medium high, add the onion, carrots and red pepper, and cook until golden. Stir in the garlic, lemon peel, cumin and paprika, and lower heat. Gently cook garlic until it has softened. Do not brown. Blend should be very fragrant.

Stir in the greens and wilt over medium high. Immediately add the vegetable broth, stirring in the tomato paste. Simmer uncovered about 5 minutes, or until greens are starting to get tender. Blend in beans to heat through.

Finally, add the asparagus to the pan and warm. To serve, heap the braise into a shallow bowl. Arrange the egg wedges on the braise, sprinkle with the Parmigiano and the 1 to 2 tablespoons of olive oil. Taste for seasoning. Serve warm.

Classical Series: Classical Jam on Mar 8 at 7:30 pm. This vibrant ensemble includes highly sought after soloists. Located at 218 North 7th St., Klamath Falls. (541)884-LIVE www.rtrtheater.org

### Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 pm-midnight at the American Legion, 228 N. 8th St., Klamath Falls. (541)882-0475 www.klamathblues.org



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